

MASLOSKI, MICHAEL
SIDES AT GENTLEMAN'S "MOODY TEARFUL NIGHT" DEANER

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Statues of Abraham Lincoln

Richard Masloski

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



Lincoln Lore

The Bulletin of THE LINCOLN MUSEUM



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Lincoln Lore

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THE LINCOLN MUSEUM

The mission of The Lincoln Museum
is to interpret and preserve the history and
legacy of Abraham Lincoln through research,
conservation, exhibitry, and education.

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We Cannot Escape History

What constitutes the bulwark of our own liberty and independence? It is not our frowning battlements, our bristling sea coasts, the guns of our war steamers, or the strength of our gallant and disciplined army. These are not our reliance against a resumption of tyranny in our fair land. All of them may be turned against our liberties, without making us stronger or weaker for the struggle. Our reliance is in the love of liberty which God has planted in our bosoms. Our defense is in the preservation of the spirit which prizes liberty as the heritage of all men, in all lands, every where.

**Abraham Lincoln at Edwardsville, Illinois
September 11, 1858**

In 1862, President Abraham Lincoln in his annual message to Congress made the following statement: "Fellow citizens, we cannot escape history... the fiery trial through which we pass will light us down in honor or dishonor, to the latest generation." Lincoln's words were eloquent, but not controversial. No one who heard them had any doubt that the struggle then raging between the free and slave states would shape the destiny of the nation, if not the world. None imagined that he could escape from history.

Today, in contrast, there are people who until very recently thought that America had done just that. Francis Fukuyama, in his influential 1989 essay "The End of History," argued that Western liberal democracy represented the endpoint of mankind's ideological development, and that history as we knew it had come to an end. The struggle of ideology against ideology, religion against religion, and culture against culture, Fukuyama argued, had ended with the inevitable triumph of the values of the United States. 1989 was of course the final year of the Cold War, which resulted in the decisive victory of capitalism over communism. As they watched the Berlin Wall crumble on their television screens twelve years ago, it was just possible for some people to take seriously the idea that history was at end.

On the cover: *Moody, Tearful Night*, bronze sculpture by Richard Masloski. The artist lent the piece to The Lincoln Museum in conjunction with the temporary exhibit *Now He Belongs to the Ages: The Assassination of Abraham Lincoln*. For more information about this work, contact The Lincoln Museum, (260) 455-3798. (Photo courtesy of the artist)

THE
AMERICANA
SCULPTURE
OF
RICHARD
MASLOSKI





The boy Tad meant more to Lincoln than anyone else. They were chums. "Often I sat by Tad's father reporting to him about some important matter," wrote Charles A. Dana, "and he would have this boy on his knee; and while he would perfectly understand the report, the striking thing about him was . . . his attention for the child."

The boy did things in a rush. "I was once sitting with the President in the library," wrote Noah Brooks, "when Tad tore into the room in search of something, and having found it, he threw himself on his father like a small thunderbolt, gave him one wild, fierce hug, and without a word, fled from the room..."

Carl Sandburg

ABRAHAM LINCOLN
(THE WAR YEARS)

Time to Rest; Lincoln and Tad

Bronze limited edition of 25
39" x 22" x 11"; 1993



The sculptor poses with the clay model for the Town of Wappinger War Memorial.

Richard Masloski

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Born in Cornwall, New York in 1954, Richard Masloski has devoted his entire artistic life to embodying in sculpture the ideals and principles that have made this country great. He has consistently striven to accurately and poetically capture in bronze the American experience, both in its historical and legendary aspects. In addition to showing his work in numerous galleries and exhibitions, he is proud to list a number of public works to his credit: among these are the Orange County Veterans Memorial, the Westchester County Police Memorial, a portrait bust of the late Hon. Hamilton Fish Sr. for the Veterans Administration Hospital at Castle Point, New York, the Town of Wappinger War Memorial, and a portrait bust of President Truman on display in the library of the George C. Marshall Foundation in Virginia.

A SPEECH AT GETTYSBURG



Bronze limited edition of 25
28" x 10" x 9"; 2000

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate -- we can not consecrate -- we can not hallow -- this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract.



The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us -- that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion -- that we here highly resolve that these dead shall not have died in vain -- that this nation, under God, shall have a new birth of freedom -- and that government of the people, by the people, for the people, shall not perish from the earth.

A. Lincoln



Moody, Tearful Night



Bronze limited edition of 7
32" x 34" x 26"; 1996



April 14, 1865

President Lincoln
has moments before
been shot
by John Wilkes Booth.
A doctor and four soldiers
carry him from Ford's Theatre
to the rooming house
across the street
where hours later he will die.



Soon . . . he will belong to the ages.



The title of this work,
"Moody, Tearful Night,"
is taken from
Walt Whitman's poem
about Lincoln's death,

*When Lilacs Last
In the Dooryard Bloom'd*

MR. LINCOLN



Bronze limited edition of 25
20" x 12" x 10"; 1996



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MASLOSKI, RICHARD
"SAD AT GENTLENESS" + "MOODY TEARFUL NIGHT"
DEAVER

